S. P. AVERY'S

CATALOGUE

OF

Oil Paintings,

ON EXHIBITION AT

No. 625 Broadway.

☞ AT PRIVATE SALE ONLY.

CATALOGUES 25 CENTS

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CATALOGUE

OF

S. P. AVERY'S

ENTIRE COLLECTION OF

FINE PAINTINGS,

ON

EXHIBITION,

AT THE GALLERY,

No. 625 BROADWAY,

AND WHICH ARE OFFERED FOR A SHORT
TIME ONLY,

AT PRIVATE SALE.

EXHIBITION OPEN FROM 9 A. M. UNTIL 9 P. M.

CATALOGUES 25 CENTS.

1873.

Notice to the Public.

Being under the necessity of making alterations in my Art Rooms at 88 Fifth Avenue, and having a collection of Paintings entirely too numerous to properly show in such small quarters, I have availed myself of the opportunity of temporarily securing such a fine gallery, to make a public exhibition of the largest, choicest and most valuable collection of paintings ever gathered by me. The most of them were painted to my order, and many of them have never been exposed, being fresh from the easels of the artists.

They will be offered at *private sale only*, and will be on exhibition for a very short time.

To these are added several very important works, painted expressly for me by the most distinguished artists, and received from time to time, but never before publicly exhibited, and now kindly loaned by their respective owners.

SAMUEL P. AVERY.

April 17th.

Names of the Artists

REPRESENTED IN THIS COLLECTION.

Achenbach.
Andre.
Accard.
Alboy-Rebouet.
Anders.
Bouguereau.
Boulanger.
Boughton.
Brillouin.
Baur.
Bacon.
Bouchard.
Burgers.
Bakalowicz.
Berne-Bellecour.
Becker.
Baader.
Cabanel.
Coutoure.
Castres.
Coomans.
Comte.
Corot.
Clairin.
Courbet.
Caraud.
Delaroche.
Desgoffe.
Delort.
Diaz.
Daubigny.
Devrindt.
Dargelas.
Deshayes.
Dressler.
Dieffenbach.
Dutzschold.
Doyen.
De Haas.
Escosura.
Egusquiza.
Ebels.
Ferrandiz.
Flamm.
Fantin.
Gerome.
Gide.
Guillemin.
Gulliou.
Heullant.
Hildebrandt.
Hunt (W.)
Husymans.
Hoff.
Hue.
Homer.
Hubner (C.)
Hubner (J.)
Hubbard.
Henry.
Impens.
Jacque.
Jourdan.
Jazet.
Jourdain.
Koek-Koek.
Koller.
Korle.
Kuhnen.
Kensett.
Kathelin.
Lagye.
Lambron.
Leyendecher.
Lecomte du Noûg.
Lobrichon.
Latour.
Lambdin.
Lenoir.
Le Poitevin.
Laporte.
Lanfant de Metz.
Meyer V. Bremen.
Maris.
Moulinet.
Martens.
Metzmacher.
Muller.
Martin.
Magni.
Neuhuys.
Ooms.
Plassan.
Preyer (E.)
Preyer (J.)
Piot.
Pascutti.
Perret.
Richards.
Roux.
Riefstahl.
Rota.
Risse.
Rousseau.
Schreyer,
Sonderland.
Stevens (J.)
Schreiber.
Simpson.
Sus.
Searle.
Sans.
Steinheil.
Thumann.
Testas.
Thirion.
Tom.
Unterberger.
Voltz.
Vely.
Verboeckhoven.
Vanderoudera.
Viry.
Véyrasset.
Whistler.
Worms.
Wappers.
Werner.
Weber.
Zeim.

CATALOGUE OF A MOST IMPORTANT

COLLECTION OF PAINTINGS

Owned by S. P. AVERY,

☞ OFFERED AT PRIVATE SALE ONLY. ☜

1 MEYER VON BREMEN (PROF. J. G.),
Of Berlin.

The Letter.

2 SIMPSON (W. C.),
Of London.

Diogenes.

(Painted in enamel after Landseer.)

3 PERRET (AIME),

Of Lyons. Pupil of Vollon.

Winter Scene.

4 MARIS (WILLEM),

Of the Hague.

Cows Drinking.

5 IMPENS (JOSSE),

Of Brussels.

Hide and Seek.

6 MOULINET (EDOUARD),

Of Paris. Pupil of Giraud and Gleyre.

The Luncheon.

7 RISSE (ROLAND),

Of Cologne. Pupil of Schadow.

"Cinderella."

8 BOUCHARD (PIERRE-LOUIS),
Of Paris. Pupil of Flandrin.

The New Doll.

9 DARGELAS (HENRI),
Of Bordeaux. Pupil of Picot & Duverger.

Cold Fingers.

10 SEARLE (MISS HELEN),
Pupil of J. W. Preyer.

Fruit and Wine.

11 THIRION (VICTOR),
Of Paris. Pupil of Bouguereau.

Wild Flowers.

12

Lunch Time.

13 BURGERS (HEIN J.),

Of Paris. Pupil of Roger, and the Academy of Amsterdam.

The Engraver.

14 L'ANFANT (LOUIS),

Of Metz.

The Picture Book.

15 BAKALOWICZ (LADISLAS),

Of Cracovie, (Austria.) Pupil of the Academy.

The Parrot.

16 CASTRES (EDOUARD),

Of Geneva. Pupil of Zamacois.

Portrait of Zamacois.

17 LESREL (ADOLPHE),

Of Paris. Pupil of Gerome.

Italian Girl.

17A Companion.

18 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Gerome.

Diane of Poitiers.

19 VELY (ANATOLE),

Of Paris, Pupil of Signol.

Peasant Girl.

From Salon of '72, No. 1483.

20 HUSYMANS (JEAN),

Of Antwerp. Pupil of the Academy.

Café at Tangiers.

21 NEUHUYS (I. A.)

Of Antwerp. Pupil of Baron Leyr.

Faust and Margaret.

22 HUBNER (JULIUS),

Of Dusseldorf. Pupil of his Father.

School Money.

23 LEYENDECHER (PAUL),

Of Paris. Pupil of Gerome.

Young Mother, Interior, time Louis XIII.

24 JACQUE (CHARLES-EMILE),

Of Paris. Medals, 1861, '63, '64. Legion of Honor, '67.

Sheep and Lamb.

25 EGUSQUIZA (ROGELIO DE),

Of Satander, Spain.

After the Bal-Masque.

26 MEYER VON BREMEN (PROF. J. G.),

Of Berlin.

Tired Out.

27 PREYER (PAUL),

Of Dusseldorf. Pupil of his Father.

Portrait of J. W. Preyer.

(The celebrated (dwarf) Fruit painter.)

28 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, 1866.

The Monk Artist.

29 WHISTLER (JAS. McNEILL),

Of Baltimore.

Portrait of Himself.

30 TOM (J. B.),

Of the Hague.

Dutch Landscape, with Cattle.

31 BOUCHARD (PIERRE-LOUIS),

Of Paris. Pupil of Flandrin.

Italian Girl.

32 MARTENS (W. I.),

Of Rome.

The Shrine.

33 FLAMM (A.),

Of Dusseldorf. Pupil of A. Achenbach.

Storm, Coast of Capri.

34 JOURDAIN (ROGER),

Of Paris. Pupil of Cabanel.

Spanish Scene.

35 HOFF (CARL),

Of Dusseldorf.

In Love with the Sitter.

36 LOBRICHON (TIMELEON),

Of Paris. Pupil of Picot. Medal, 1868.

Fishing.

37 SUS (GUSTAV),

Of Dusseldorf.

The Watering Place.

38 FRERE (CHAS. THEODORE),

Of Paris. Pupil of Cogniet and Roqueplan.
Medals, 1848, '65.

The Copt Quarter, Cairo.

39 LEYENDECHER (PAUL),

Of Paris. Pupil of Gerome.

Conversation after Chess.

40 HUE (CHARLES),

Of Paris. Pupil of R. Fleury and Caraud.

Sealing the Letter.

41 LATOUR (ED.),

Of Paris.

The Signal.

42 COOMANS (JOSEPH),

Of Brussels.

The Cymbals.

43 HUBNER (PROF. CARL),

Of Dusseldorf. Pupil of Sohn, Chevalier of the Order of Leopold.

The Twins.

44 WERNER (I. FRITZ),

Of Berlin. Pupil of Menzel.

Where's the Rabbit?

45 HEULLANT (ARMAND),

Of Paris. Pupil of Picot and Giraud.

Horace Reciting his Odes.

46 METZMACHER (EMILE)

Of Paris. Pupil of Boulanger and Willems.

Caught.

47 WAPPERS (BARON EGIDE),

Of Antwerp. Pupil of Van Bree. Legion of Honor, 1855.

Louis XVII. in Prison.

48 HILDEBRANDT (F.),

Of Berlin, deceased.

Coast Scene.

49 COUTURE (THOMAS),

Of Paris. Pupil of Gros. Medals, 1844, '47, '55. Legion of Honor, 1848.

Ideal Head.

50 STEVENS (J.),

Of Brussels.

The Antique Vases.

51 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, 1866.

The Studio.

52 LAMBRON (ALBERT),

Of Paris. Pupil of Flandrin and Gleyre.

Court Pastime.

53 ACCARD (EUGENE),

Of Bordeaux. Pupil of Pujol.

The Decision of the Flower.

54 BAKALOWICZ (LADISLAS),

Of Cracovie, (Austria.) Pupil of the Academy.

The Pet Monkey.

55 VERBOECKHOVEN (EUGENE),

Of Brussels. Pupil of his Father. Medals, 1834, '41, '55. Member of the Legion of Honor, 1845. Officer of the Order of Leopold, and Chevalier of the Coronne de Chene.

Winter, Landscape and Figures.

56 DELAROCHE (PAUL),

Of Paris, deceased.

St. Madeline on her way to Marseilles.

Study for one of the decorations of the Church of the Madeline, but never painted.

57 LESREL (ADOLPHE),

Of Paris. Pupil of Gerome.

Courtier of Louis XIII.

From salon of 1872. No. 1015.

58 PASCUTTI,

Of Rome.

The Duett.

59 BERNE-BELLECOUR (ETIENNE),

Of Paris. Pupil of Picot and Barrias. Medals, 1867, '70.

The Sentinel.

60 VIRY (PAUL),

Of Paris. Pupil of Picot.

The Cockatoo.

61 HUNT (WILLIAM),

Of London, deceased. The celebrated artist.

An Apple and Grapes.

62 STEINHEIL (ADOLPHE-CHARLES),

Of Paris. Pupil of his Father and Meissonier.

The Student.

63 BOULANGER (GUSTAVE-RODOLPHE),

Of Paris. Pupil of Delaroche and Jollivet. Prize of Rome, 1849. Medals, 1857, '59, '63. Legion of Honor, 1865.

After the Bath.

64 COROT (JEAN-BAPTISTE),

Of Paris. Pupil of Bertin. Medals, 1833, '48, '55. Legion of Honor, 1846. Second class medal at Universal Exhibition, 1867.

View on the Seine.

65 COMTE (PIERRE CHARLES),

Of Paris. Medal, 1852, '53, '55, '57. Legion of Honor, 1857. Medal Universal Exposition, 1867.

The Mandoline.

66 BOUGHTON (GEO. H.),

Of London.

The Faded Flower.

67 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.

In the Garden.

68 PLASSAN (ANTOINE-EMIL),

Of Bordeaux. Medals, 1852, '57, '59. Legion of Honor, 1859.

Morning Prayer.

69 BRILLOUIN (LOUIS-GEORGES),

Of Paris. Pupil of Drolling and Cabat. Medals, 1865,–'69. Legion of Honor, 1870.

The Letter of Introduction.

From the Salon of 1869. No. 330.

70 ZEIM (FELIX),

Of Paris. Medals, 1851, '52, '55. Legion of Honor, 1857.

Twilight, South of France.

71 ROTA (GIOVANNI),
Of Trieste. Pupil of the Academy of Venice.
The Rose Bud.

72 LEYENDECHER (PAUL),
Of Paris. Pupil of Gerome.
The Lord of the Manor.

73 RIEFSTAHL,
Of Berlin.
Rest at the Way Side.
(A Scene in the Bavarian Alps.)

74 DELORT (CHARLES-EDWARD),
Of Paris. Pupil of Gleyre and Gerome.
Snaring Rabbits, 16th Century.

75 KENSETT (J. F.),
Of New York, deceased.
Evening on the Hudson.

76 KENSETT (J. F.),

Of New York, deceased.

Eagle Rock, Manchester, Mass.

77 BOUGUEREAU (WM. ADOLPHE),

Of Paris. Pupil of Picot. Prize of Rome, 1850. Medals, 1855, '57, '67. Legion of Honor, 1859.

The Echoes of the Sea.

"I have seen a curious child, who dwelt upon a tract of inland ground, applying to her ear the convolutions of a smooth lipped shell; to which, in silence hushed, her very soul listened intensely: and her countenance soon brightened with joy; for murmurings from within were heard; sonorous cadences, whereby to her belief, the monitor expressed mysterious union with its native sea."

78 RICHARDS (W. T.),

Of Philadelphia.

Entrance to Portsmouth Harbor.

79 JOURDAN (ADOLPHE),

Of Paris. Pupil of Jalabert. Medals, 1864, '66, '69.

The Beautiful Vintager.

80 ALBOY-REBOUET (ALFRED),

Of Paris, Pupil of Gleyre and Gerome.

Fresh Flowers.

81 CLAIRIN (JULES-GEORGES),

Of Paris. Pupil of Picot and Pils.

Feeding the Flamingo.

(At Tangiers.)

82 CABANEL (ALEXANDRE),

Of Paris. Pupil of Picot. Prize of Rome 1845. Medals, 1852, '55. Member of the Legion of Honor, 1855. Member of the Institute of France, 1863. Officer of the Legion of Honor, 1864. One of the Eight Grand Medals of Honor, at the Universal Exhibition of 1867. Professor in the School of the Beaux Arts.

La Venetienne.

83 VAN DER OUDERA (P.),

Of Antwerp.

The Refuge for the Afflicted.

84 LAGYE (VICTOR),

Of Antwerp. Pupil of Baron Leyr.

Margaret in Church.

From the Brussels Exhibition of '72. No. 438.

The scene is in the Cathedral, where Mass is being celebrated for the dead, probably for Valentine who was killed by Faust. Margaret venturing to mingle with the crowd holds herself timidly aloof; at her right is her neighbor old Martha Scherdtlein, the cause of her fall, fast asleep in a stall. The evil spirit (Mephistopholes) under the disguise of a pilgrim stands behind the chair of the young girl, and murmuring some words which hearing faintly she takes for the reproaches of her conscience, the organ resounds, the funeral chants are loud.

EVIL SPIRIT BEHIND MARGARET.

"How diff'rent Gretchen, was it once with thee,
When thou, still full of innocence,
Cam'st to the altar here,
And from the small and well-conn'd book,
Did'st lisp thy prayer."

MARGARET.

"Woe! Woe!
Oh could I free me from the harrowing thoughts
That 'gainst my will,
Throng my disorder'd brain."

* * * * * * *

"Would I were hence!
It is as if the organ
Chok'd my breath,
As if the choir
Melted my inmost heart."—GOETHE'S FAUST.

85 PIOT (ADOLPHE),

Of Paris. Pupil of Cogniet.

A Contadini.

86 MARTIN (PIERRE-PAUL),
Of Paris. Pupil of Loubon.
Landscape ; Near the Loire.

87 SCHREYER (ADOLPHE),
Of Frankfort. Medals, 1864, '65, '67.
Winter in Wallachia.

88 WORMS (JULES),
Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.
Spanish Contrabandists.

89 HUBBARD (R. W.),
Of New York.
A Glimpse of Lake Champlain.

90 BACON (HENRY),
Of Boston. Pupil of Cabanel and E. Frere.
An Auction in Alsace.

90A BOUGHTON (GEO. H.),

Of London.

Ichabod Crane and Katrina Van Tassel.

(Painted expressly for S. P. Avery, and kindly loaned by the possessor, Mr. Robert Hoe.)

"The picture represents Ichabod Crane paying court to the charming Kate Van Tassel. The time is afternoon—a Sunday afternoon, we imagine—and the place a verdant meadow. Kate, accompanied by half a dozen of her youthful companions, is strolling by the river side, and has been joined by Ichabod. The Domine, his awkward limbs clothed in a suit of homespun, and his grim features wreathed in a ghastly smile, is walking very close to his fair mistress, who, with gaily broidered dress, and fair, sweet face, offers a striking contrast to her uncouth lover. Her taper fingers pressed against her plump cheek, she lends an ear to the schoolmaster's words, but her thoughts are evidently far away, dwelling, doubtless, on some more favored suitor. Beside her, with arms lovingly clasped round each other's waists, walk two of her companions. Neither so gaily dressed, nor so charming of face as Catharine, they serve well as foils to her beauty, which, be it understood, is by no means of the etherial kind. She looks indeed like a sound, wholesome piece of flesh and blood, who requires something more than love dreams and sweet words to feed upon. Behind this first group walk two women of more mature age than those we have just described. Somewhat in the background, beneath a group of trees, stand four men. To all Catharine and the Domine are objects of attention, the women regarding them with curiosity and some degree of amusement, while the men evidently think that it is no joking matter. One or two of them indeed look as if they woud take a profound pleasure in pitching Ichabod into the river that runs so invitingly near. He, worthy man, quite unconscious of the feeling he is exciting, is plucking with his huge brown hands a bouquet from his button-hole, to present to his charming companion. We had almost forgotten to mention one figure, but by no means the least pleasing one of the group—a very young girl who walks beside her companions, but is more interested in gathering the flowers that bloom beside her path than in watching the love-making that is going on so near her. In the background is a charming bit of landscape. The attitudes of the figures are easy and natural. Just so, we feel, Kate, her lover and her companions might have walked in those pleasant Tarrytown meadows. The expressions are as strong as truthful. The story is so finely told, there is such a charming simplicity in the composition, yet so much strength of execution, that it may fairly be regarded as one of Mr. BOUGHTON's very best as it is one of his most ambitious efforts."

91 BOUGUEREAU (WM. ADOLPHE),

Of Paris. Pupil of Picot. Prize of Rome, 1850. Medals, 1855, '57, '67. Legion of Honor, 1859.

Art and Literature.

(Painted in 1868, expressly to the order of S. P. Avery, and never exposed in this city. Now loaned by its owner, Mr. J. Stricker Jenkins, of Baltimore.)

92 CABANEL (ALEXANDRE),

Of Paris. Pupil of Picot. Prize of Rome, 1845. Medals, 1852, '55. Member of the Legion of Honor, 1855. Member of the Institute of France, 1863. Officer of the Legion of Honor, 1864. One of the Eight Grand Medals of Honor at the Universal Exhibition of 1867. Professor of the School of the Beaux Arts.

Ruth and Boaz.

(The last grand work of this great master, painted expressly for S. P. Avery, and loaned by its present owner.)

From the "Evening Post."

"Mr. Avery has in past years imported some of the finest modern pictures ever brought to this country, and there is hardly a private collection in the United States which is not indebted to his taste and judgment for many of its finest art selections. In view of his past experience, it is not strange that he should keep up the high character of his gallery, and as a result his new importations, in some respects, exceed in interest and value any of his former efforts.

"The most remarkable work now in his possession is an illustration of the often-told story of Ruth and Boaz, from the easel of the eminent French painter, Alexander Cabanel. This subject has been the theme of painters from the period of earliest Christian art, and yet, perhaps, it has never before been treated as now by the magic pencil of Cabanel. It relates to the incident when Ruth visited the tent of Boaz, at midnight, to offer herself in marriage to him in obedience to the promptings of her mother-in-law Naomi: 'And it shall be when he lieth down, that thou shalt mark the place where he shall lie, and thou shalt go in and uncover his feet and lay thee down; and he will tell thee what thou shalt do.'

"The scene is just before the dawn of day. In the foreground Boaz lies sleeping upon some sheaves of grain under the shelter of his tent, and Ruth sits at his feet sleepless and sad, and showing in her sweet face the anxiety and care incident to the errand which she has undertaken. As she sits and watches for the coming dawn, or for the awakening of Boaz, she has, in token of respect and command, uncovered his feet. The figure of Ruth, as she half reclines upon the grain, is probably as refined and beautiful a study of woman's form as has been seen in this country, and we think that none can pass it without stopping to admire its graceful lines and unconventional pose. In the distance is seen, faintly glimmering, the light of the camp-fire of Ruth's tribe, and looking towards the zenith the stars are shining brightly. It was a fortunate thing for modern Christian art that a man of the eminence of Cabanel should undertake the illustration of such an impressive scene as this; and the poetical sentiment with which he has inspired it is of the purest character. It is said that the repose of nature is the most profound just before the break of day, and this feeling is exemplified, as if by inspiration, in this work. The feeling of solemnity, and of quiet, is most powerfully expressed in the vigil of Ruth; the slumbering form of Boaz; the limp and motionless tent-cloth; and yet more impressively in the faint line of smoke which points heavenward from the camp-fire of Ruth's kindred. The figures are drawn superbly; and in color and sentiment the painting is as chaste as the Bible story is in reality. This painting, we learn, has been sold to be added to a private collection."

93 SCHREIBER (CHARLES),
Of Paris. Pupil of Brandon.

Monk Reading.

94 LAMBDIN (GEO. C.),
Of Philadelphia.

Reflections.

95 DESHAYES (CHAS. FELIX),
Of Toulon. Pupil of Francais.

The Pool in the Woods.

96 MEYER VON BREMEN (Prof. J. G.),
Of Berlin.

The Cottage Door.

97 ANDERS (E.),
Of Dusseldorf.

The Convalescent.

98 VEYRASSET (JULES),

Of Paris. Medals, '66, '69, '72.

Harvest Time.

99 HUBNER (PROF. CARL),

Of Dusseldorf. Pupil of Solm. Chevalier of the Order of Leopold.

The Mother's Grave.

100 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Gerome.

The Confidants.

101 HOMER (WINSLOW),

Of New York.

Rainy Day in the Country.

102 HUE (CHARLES),

Of Paris. Pupil of R. Fleury and Caraud.

Flower Girl.

103 DUTZSCHOLD (HENRE),

Of Paris. Pupil of Gerome and Veron.

Spring Time.

104 BECKER (GEORGES),

Of Paris. Pupil of Gerome. Medals, 1870, '72.

The Martyr's Widow.

105 LESREL (ADOLPHE),

Of Paris. Pupil of Gerome.

Well in Brittany.

106 BOUCHARD (PIERRE LOUIS),

Of Paris. Pupil of Flandrin.

The Merry Thought.

107 BURGERS (HEIN I.),

Of Paris. Pupil of Royer and the Academy of Amsterdam.

Dinner in the Garden.

108 SANS (FRANCOIS),

Of Barcelona (Spain). Pupil of Coutoure.

Pierrot and his Dog.

109 LENOIR (PAUL-MARIE),

Of Paris. Pupil of Gerome and Jalabert.

Waiting for the Master.

110 DIAZ DE LA PÉNA (NARCISSE),

Of Paris. Medals, 1844, '46, '48. Legion of Honor, 1851.

Flowers.

111 TESTES (W.),

Of Paris. Pupil of Gerome.

Turkish Coffee House.

112 KATHELIN (ERNEST),

Of Brussels.

The Fortune Teller.

113 BAADER (LOUIS),

Of Paris. Pupil of Yvon.

The Dead Bird.

114 COURBET (GUSTAVE),

Of Paris. Medals, 1849, '57, '61.

Coast of France.

115 DIEFFENBACH (ANTOINE),

Of Weisbaden. Pupil of Prof. Jordan.

The Hunter's Return.

116 STEINHEIL (ADOLPHE-CHARLES),

Of Paris. Pupil of his Father and Meissonier.

Still Life, Flowers, &c.

Salon of 1872. No. 1432.

117 ROUX (C.),

Of Munich. Pupil of Voltz.

Cattle.

118 HUBNER (Prof. Carl),

Of Dusseldorf. Pupil of Sohn. Chevalier of the Order of Leopold.

Faith.

119 LEYENDECHER (Paul),

Of Paris. Pupil of Geromè.

Lady with Parrot.

120 FANTIN LA TOUR (HENRY),

Of Paris. Pupil of Lecoq and Boisbaudran. Medal, 1870.

Portrait of Whistler, (the Artist.)

121 SONDERLAND (F.),

Of Dusseldorf.

Forbidden Fruit.

122 IMPENS (JOSSE),

Of Brussels.

Going to Church.

123 DOYEN (GUSTAVE),

Of Paris. Pupil of Bouguereau.

The Tamborine.

124 HUSYMANS (JEAN),

Of Antwerp. Pupil of the Academy.

Algerian Toilet.

From Brussels Exhibition, '72. No. 396.

125 WEBER (PAUL),

Of Philadelphia.

In Fontainebleau.

126 THUMANN (P.),

Of Weimar.

The Young Gleaner.

127 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, '66.

The Rehearsal for the Mass.

128 HUBNER (JULIUS),

Of Dusseldorf. Pupil of his Father.

Wine and Whine.

129 FERRANDIZ (BERNARDO),

Of Valencia (Spain). Pupil of Martinez.

Spanish Priest at a Fountain.

130 LE POITTEVIN (EUGENE),

Of Paris. Medals, 1831, '36, '43, '48, '55.
Legion of Honor, 1848.

Fishing Boat, Coast of France.

131 KORLE (J. T.),

Of Dusseldorf.

The Lovers' Tiff.

132 PREYER (EMILIE),

Of Dusseldorf. Pupil of her Father.

Fruit, &c.

133 DE HAAS (J. H. L.),

Of the Hague. Medals at the Hague, Utrecht and Munich, 1857, '61, '69. Chevalier of the Order of Leopold.

Calves in a Field.

134 DARGELAS (HENRI),

Of Bordeaux. Pupil of Picot and Duverger.

The Young General.

135 VERBOECKHOVEN (EUGENE),

Of Brussels. Pupil of his Father. Medals, 1834, '41, '55. Legion of Honor, 1845. Officer of the Order of Leopold and Chevalier of the Coronne de Chêne.

Cattle, (Landscape by Kuhnen.)

136 HEULLANT (ARMAND),

Of Paris. Pupil of Picot and Giraud.

The Serenade.

137 ACHENBACH (ANDREAS),

Of Dusseldorf. Medals, 1839, '55, '64. Legion of Honor, 1864, and Medal at Universal Exposition, 1867.

Clearing Up Shower.

138 TRAYER (JEAN BAPTISTE),

Of Paris. Pupil of his Father. Medals, 1853 '55.

Out of Danger.

139 GUILLEMIN (ALEXANDER),

Of Paris. Pupil of Gros. Medals, 1841, '45, '59. Legion of Honor, 1861.

The Sister of Charity.

(Chickens painted by Lemmens).

140 COOMANS (JOSEPH),

Of Brussels.

Flower Girl.

141 HENRY (E. L.),

Of New York.

Lovers of the Ceramic Art.

142 PLASSAN (ANTOINE-EMILE),

Of Bordeaux. Medals, 1852, '57, '59. Legion of Honor, 1859.

Little Peasant.

143 ANDRE (EDMOND),

Of Sevres. Pupil of his Father and Pils.

The Finishing Touch.

144 BERNE-BELLECOUR (ETIENNE),

Of Paris. Pupil of Picot and Barrias. Medals, 1869, '72.

Benedictine Monks.

145 DESGOFFE (BLAISE),

Of Paris. Pupil of Flandrin. Medals, 1861, '63.

Game, with Objects of Art.

146 DESGOFFE (BLAISE),

Of Paris. Pupil of Flandrin. Medals, 1861 '63.

Portrait of the Artist.

(Painted during the Siege.)

147 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68 '69.

Spanish Lovers.

148 GÉROME (JEAN-LÉON),

Of Paris. Pupil of Delaroche. Medals, 1847, '48 '55. Member Legion of Honor, 1855. Member of the Institute of France, 1865. Officer of the Legion of Honor, 1867. One of the Eight Grand Medals of Honor at the Universal Exposition of 1867. Professor of the Beaux Arts.

A Bischari.

(Member of a tribe on the borders of the Red Sea).
Just from the easel of this distingnished artist, and painted for S. P. Avery.

149 LAPORTE (MARCELLIN),

Of Paris. Pupil of Gleyre and Cabanel.

The Rehearsal.

150 DELAROCHE (PAUL),

Of Paris, (deceased).

Christ in the Garden.

151 CONANT (MISS C. W.),

Of Brooklyn, N. Y. Pupil of Prof. Carl Hubner.

Sunday Afternoon.

152 JAZET (PAUL LEON),

Of Paris. Pupil of Barrias.

The Prisoner.

153 ROUSSEAU (THEODORE),

Of Paris, (deceased). Pupil of Lethière. Medals, 1845, '48, '55. Legion of Honor, 1852.

Landscape, Study.

154 METZMACHER (EMILE),

Of Paris. Pupil of Boulanger and Willems.

The Hunter's Surprise.

155 MAGNI (PROF. PIETRO),

Of Milan.

Threading a Needle.

(A beautiful Statuette in marble, the life size of which gained great renown at the Paris Exposition of 1867).

156 DELORT (CHARLES-EDWARD),

Of Paris. Pupil of Gleyre and Gerome.

Forbidden Books.

157 VOLTZ (F.),

Of Munich.

Cattle, Landscape by Ebels.

158 GLAIZE (PAUL-LEON),

Of Paris. Pupil of his Father and Gerome. Medals, 1864, '66, '68.

Pompeian Interior, (After the Bath.)

159 ROTA (GIOVANNI),

Of Trieste. Pupil of the Academy of Venice.

The Domino.

160 LESREL (ADOLPHE),

Of Paris. Pupil of Gerome.

Soldiers Throwing Dice.

161 COOMANS (JOSEPH),

Of Brussels.

Pompeian Dancing Girl.

162 DAUBIGNY (CHARLES F.),

Of Paris. Pupil of Delaroche. Medals, 1848, '53, '55, '57, '59. Legion of Honor, 1859. First-class medal at the Universal Exposition 1867.

On the Seine.

163 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.

The Doves.

164 CARAUD (JOSEPH),

Of Paris. Pupil of Muller. Medals, 1859, '61, '63. Legion of Honor, 1867.

Saying Grace.

Time of Louis XVI.

165 McENTEE (JERVIS),

Of New York.

Kaatskill Woods.

166 GEROME (JEAN LEON),

Of Paris. Pupil of Delaroche. Medals, 1847, '48, '55. Member of the Legion of Honor, 1855. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor at the Universal Exhibition of 1867. Officer of the Legion of Honor, 1867. Professor in the School of the Beaux Arts.

Bachi—Bouzouch Buvant.

167 PIOT (ADOLPHE),

Of Paris. Pupil of Cogniet.

Flowers for the Bouquet.

168 LEYENDECHER (PAUL),

Of Paris. Pupil of Gerome.

Reading.

(A room in the Hotel Cluny. Costume, Louis XIII.)
Salon of '72. No. 1027.

169 KOEK-KOEK (BAREND CORNELIUS),

Of Amsterdam, (deceased). Pupil of his Father. Medals, 1840, '43. Chevalier of the Order of the Lion of Netherland, and Leopold of Belgium.

Winter Landscape.

170 ESCOSURA (IGNACE DE LEON Y.),

Of Spain. Pupil of Gerome. Commander of the Order of Isabel the Catholic and Chevalier of the Order of Charles III. of Spain, and Chevalier of the Order of Christ of Portugal.

The Rue de Rivoli (Paris).

On the morning of the 24th day of May, 1870, the expulsion of the Commune. (Portrait of the Artist in the foreground).

171 BACKALOWICZ (LADISLAS),

Of Cracovie, (Austria). Pupil of the Academy.

Music and Dessert.

From Salon of 1869. No. 97.

172 MULLER (CHAS. LOUIS),

Of Paris. Pupil of Gros and Cogniet. Medals 1838, '46, '48, '55. Member of the Legion of Honor, 1849. Officer of the Legion of Honor, 1859. Member of the Institute of France, 1864.

The Pride of the Desert.

173 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Gerome.

Ripe Cherries.

174 CASTRES (EDOUARD),

Of Geneva. Pupil of Zamacois.

Japanese Bazaar.

(From the Salon of 1872, No. 272, and for which the Artist received a medal).

175 BAUR (PROF. ALBERT),

Of Aix La Chapelle. Pupil of Moritz Von Schwind.

The Christian Martyr.

(*From the New York World.*)

"Mr. Avery, the well known art collector of 58 Fifth Avenue, has received, and will shortly place on exhibition, a most interesting picture by a young Dusseldorf painter who has risen very suddenly into favor in Europe. His name is Albert Baur, and his picture is called 'The Christian Martyr.'

"I have not seen a canvas in a long time possessing so many points of historical and emotional interest as this. The scene represents the entrance hall of the great Roman Circus, with its wide portals, which have been decorated with garlands on the occasion of a great public festival appointed by the State. The terrible character of that festival is seen at once in a group of figures occupying the entrance way. The Emperor Diocletian has just furnished the sated Romans with a new spectacle—the slaughter of a young and beautiful Christian girl. She has perished under the awful rage of wild beasts, furnishing a fresh thrill to the audience, and her friends are now bearing her body away. There are twelve or thirteen figures in the group, and they tell the story with instant and poignant honesty. The beautiful form of the dead girl is borne by two Roman soldiers, who we are to suppose are her brothers, for it is a characteristic of these times that many of the soldiers of the legion are Christians. On either side are the parents, and, as is not unusual in such trials, the mother bears herself with the greatest fortitude In front walks a blind Christian priest, who has been deprived of his sight, and hanging upon his arm is the bridegroom of the martyred girl. To the left is seen a group of revellers returning from some orgie. A drunken Syrian leans against a pillar, and a dancing girl, whose dull faculties are momentarily aroused by the pitiful nature of the scene, looks on with stolid interest. There is a glimpse of the interior of the circus, and there are dim figures seen bearing out more bodies in the recess of the passage.

"The picture suggests to the beholder at once the awful cruelty of the times, and especially of the pastimes in the circus. The mind instantly peoples the background with all the circumstances of the catastrophe, and paints the antecedent circumstances of the story. The ravening multitude swarming to the place, its appetite whetted by the hint that an extra thrill is in store for it; the multitude gazing down upon that

bloodstained arena, resting awhile mayhap to fan themselves after the ordinary murder of a gladiator. Senators, matrons, jugglers, augurs, slaves, soldiers, thieves, boxers, plebs and patricians, babbling now all round that magnificent amphitheatre, over which the purple awning—three acres of Tyrian wove cloth—is flapping lazily in the afternoon breeze. There is a lull in the amusement. The tuba and the cymbals have ceased; the cestus wearers, the targeteers and the Moorish gladiators have disappeared. A few slaves are gathering up the gory axes, the nets and the tridents that are scattered about, and others are raking the white sands over the pools of blood. Suddenly there is a clang of Nubian cymbals. Instantly the murmur of twenty thousand voices is hushed, and there is led into the arena a slender, fair haired girl, with her arms crossed on her breast, unconscious of the dagger that has been placed in one of her hands. Her hair seems like a halo of holy love and truth. The epicures lean over from their crimson seats to take in the voluptuous cruelty. But not a cry of pity escapes from the twenty thousand. There is a moment of intense excitement, then a rush, a whirl of sand, and a dreadful shriek, and the girl lies mangled before them. Then the brave Moors drive back the Libyan lion to his den, and fixing the hooks into the yet warm and palpitating body they drag it out, and all disappear in a cloud of dust through the vomitory as the multitude break out in shouts. Then we know that the body will be thrown in the spoliatorium, and at night the friends will come to search for it, permission having been obtained of the prefect (one of the means employed to get money to support the shows). The relics of the martyrs were always wrapped in linen with great reverence and carried to the Catacombs. There was always a priest in attendance with the sacrament in case the Christian should be found alive. He carried the sacrament in his bosom carefully concealed in the folds of his mantle.

"This picture, according to most intelligent interpretation, represents the day just breaking. The games (circenses) usually lasted till sunset, and we are to suppose that the procession, after a long search all night in the charnel-house, no doubt delayed by official obstacles, is just leaving the amphitheatre. The priest is followed by all the members of a single family.

"The conception and execution of this picture are remarkable. As a historical work it conveys with singular vividness the spirit of the civilization of Diocletian's time—a civilization which on one hand was blooming in blood and torture, and on the other was dying in luxury, debauchery and crime. These two extremes are dramatically expressed by the two strongly contrasted groups of Pagans and Christians which make up the *dramatis personæ*. In execution the work stands out warm and living. The drawing is true, and the color rich but subdued in tone. In the effective use of details and in the avoidance of anything that could cause horror in the spectator Baur has been singularly happy. His method is not that of Jerome nor yet of Dore. There is not a repulsive hint in the picture.

"The beholder is left to fill up the dreadful story with the painful incidents as I have tried to do. We see the beautiful figure—there is a slight stain of blood upon the breast where the cruel hook may have fastened, but the calm repose, the spiritual effulgence of the face tell us more immediately of the triumph as well as of the innocence of the victim. Nothing could well be more chaste and luminous than this picture of death. Its whole disposition is simple, natural and unconventional. Baur is a Dusseldorf artist, but he shows less of the mannerism of that school than any recently successful pupil whose works have been seen in this country."

176 KOLLER (GUILLAUME),

Of Brussels. Pupil of Baron Leys.

Huges Van Der Goes painting the Portrait of the Infant Marie de Bourgogne.

(From the Brussels Exhibition of '72. No. 423.)

177 DEVRIENDT (ALBERT),

Of Brussels. Pupil of Baron Henry Leys.

Going to Prayers.

Flemish Costume, 16th Century.

178 UNTERBERGER (F. R.),

Of Brussels.

Environs of Amalfi.

From the Brussels Exhibition, '72. No. 762.

179 GUILLON (ALFRED),

Of Paris. Pupil of Cabanel and Bonguereau.

Washing in Brittany.

180 RICHARDS (W. T.),

Of Philadelphia.

Sea and Sky.

(Painted expressly for this Exhibition.

181 OOMS (KAREL),

Of Antwerp.

Flemish Pirates.

From the Brussels Exhibition, 1872. No. 546.

"A great deal of savageness still reigned in their customs, the right of the strongest was generally regarded as the best; they had singular ideas concerning the rights of men and property, not only the public roads were infested by brigands in consequence of the long intestine wars, but also the sea was becoming very unsafe. Maratime rights, as we understand it in these days, were still in an embryo state; they exercised their piratical propensities on their friends, as well as upon their enemies. Meyr, in his annals of the year 1405, mentions a band of Flemish Pirates, who did a great deal of harm to the commerce of Antwerp, robbing and burning ships and cruelly maltreating the crews and passengers thereof, the merchants who frequented the Flemish markets, suffered much from these villains, until the authorities were compelled to take effective measures."—*From Merten's History of Antwerp.*

182 LEUTZE (EMANUEL),

Of Philadelphia, deceased.

Braddock's Defeat.

From the "Cincinnati Commercial,"

"The French and Indians are posted on the strip of hillside, covered with trees, which is seen in the distance; from their cover they are pouring a deadly fire into the broken and confused lines of the British troops.

"In the right foreground, George Washington and a party of Americans in the continental uniform, have taken advantage of a rise in the ground, to put in position a piece of artillery, with which to cover the retreat of their gallant but conceited brethren, who thought to fight Indians in the back woods as they would French or Germans among the fields and meadows of Europe. The picture is important, because it records a memorable historical event in a manner equal to the famous pictures of great battle painters like Vernet, Yvon or Belanger.

"The figures are admirably drawn and grouped in a dramatic way. The brilliant costumes of the soldiers, gives an opportunity for a display of color not often afforded to American battle subjects.

"The landscape was laid in by Leutze, but retouched and frequently worked upon by Andreas, Achenbach and Lessing.

"The picture was painted in the artist's best period, for a gentleman residing in the west, and has never been exhibited in this city."

183 LECOMTE DU NOUŸ (JULES),

Of Paris. Pupil of Gerome, Signol and Gleyre. Medals, 1866, '69, '72.

The Ambush.

184 WHISTLER (JAS. McNEILL),
Of Baltimore.

Wapping, (London).

The property of Thomas Winans, Baltimore.

185 RICHARDS (WM. T.),
Of Philadelphia.

A Study in June.

Baker & Godwin, Printers, No. 1 Spruce St., N. Y.